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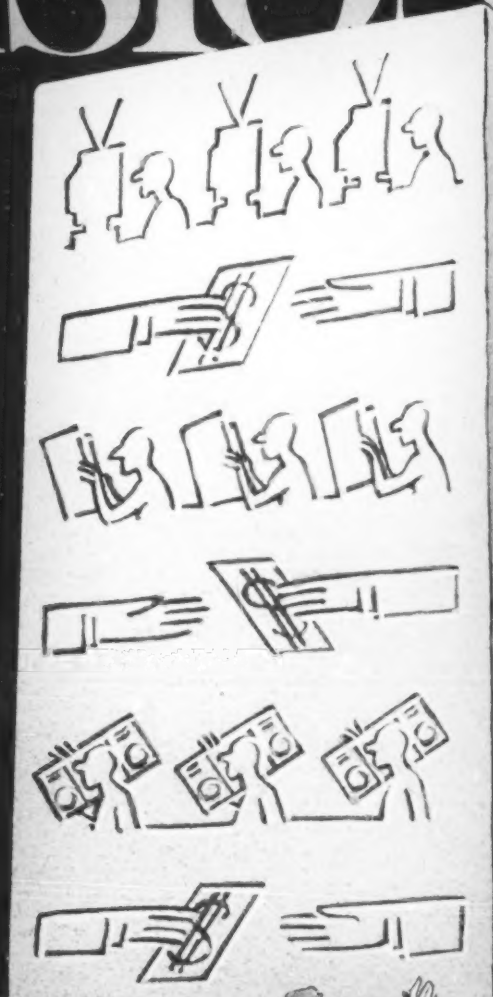
MARKETING & MEDIA
DECISIONS

THE NEW ROSETTA STONE

Single-source research may hold the key to the relationship of advertising and product purchases, but can anyone break the code?

SPECIAL-EVENT MEDIA

SALES PROMOTION: A 1988 CALENDAR



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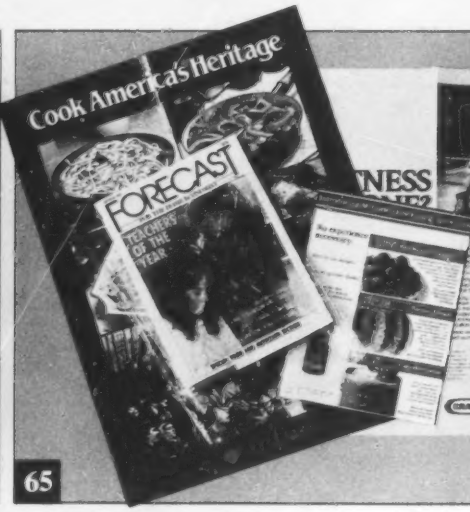
MARKETING & MEDIA DECISIONS

COVER STORY

DECIPHERING SINGLE-SOURCE 40

Single-source research has replaced the people meter as the most formidable challenge facing media and marketing management. When the systems are fully in place, they promise to revolutionize the process of selling. But first, a lot of questions have to be answered, including one important one: What *is* single-source research?



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Cover illustration
by Jean-Francois Allaux

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Message from media: "Newspaper publishers, you are your own worst enemy when trying to attract agency business. Start thinking!"

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budgets at such a rate, because they can't get away with corresponding increases in consumer prices. Consequently, advertisers are frustrated. They feel media costs *must* be held under tighter control.

Second, although network television pricing has recently escalated, there was almost no CPM increase in the 1986-87 network upfront market. Furthermore, advertisers have the efficient network option of using 15-second commercials (usually not as effective as :30s but generally *more cost effective*). Magazines seem to have ignored these competitive realities when they set their 1987 rates.

Publishers that hold down their CPM increases are right when they say media planners ignore their restraint.

Third, we've been in a soft magazine economy, largely for supply/demand reasons. This doesn't seem like an opportune time to institute sizable price hikes. They seem likely to drive some advertisers away from magazines, perhaps into 15-second network-television commercials. And they are contributing to the climate that encourages rate negotiating.

There is so much pressure from advertisers to hold down costs that agencies are going to try to negotiate regardless. But when magazines increase their rates out of line with prevailing market conditions, we and our clients feel compelled to negotiate even harder. We assume that excessive rate increases are at least partly a defensive ploy to start negotiating from a higher base. After all, we know how the system works because of our many years of experience in negotiating broadcast.

But is the news all bad? Fortunately, no. Other magazines, I'm happy to say, have been acting with more restraint. What do the magazines below have in common?

American Health, Barron's, Elle, Modern Maturity, National Geographic Traveler, Playboy, Runner's World, Scientific American, Smithsonian, True Story, Ultrasport, USA Weekend, Weight Watchers, Woman's Day and *World Tennis*.

These magazines have refrained from the unfortunately traditional annual CPM increase, and a few of them have actually lowered their CPMs.

I don't know the secrets of these "good guys." Maybe they're asking the reader to pay a higher price for the product or pruning unprofitable circulation or exercising tighter cost controls in all areas. Or maybe their out-of-pocket page costs are already so high they risk becoming unaffordable to advertisers with modest budgets. Or perhaps competitive pressures are holding them back or a recognition of the non-inflationary marketplace realities or a combination of such reasons.

Whatever their secrets, I wish those magazines would share them with others. There should be more restraint. I think that not only advertisers but also the magazine medium would be better off in the long run.

Some of those magazines that have held down their CPM increases have complained that media planners ignore their restraint. They have a legitimate gripe.

In the drive to negotiate, agencies and advertisers are sometimes taking their eye off the ball. A magazine's competitive standing in target-audience efficiency is ultimately more important than whether it's willing to cut rates. I've heard stories from publishers about competitive magazines that have gotten on schedules by negotiating discounts from high published rates but that are still less efficient. The agencies explain they and the client will buy only magazines that will deal.

This makes no sense. It's obviously not in the best interest of the brand, and it's shortsighted and counterproductive. It encourages magazines to raise their rates unrealistically in order to negotiate downward where necessary.

In selecting magazines, we consider many quantitative and qualitative criteria. Efficiency certainly is *not* the only factor, but it *is* important. Magazines that have held down their increases but are still inefficient should not automatically expect to get business. But publications which meet our other criteria and are efficient — and which have *also* exercised restraint in rate increases — clearly deserve favored consideration.

Buys should be based on actual efficiency (and quality) rather than just discounts negotiated from unrealistically inflated rates. The short-run result will be more effective media buys. In the longer term, doing more business with the "good guys" should get the message across to the "bad guys." If this helps lead to more reality in pricing, then I think the magazine medium will be better off. ■

PEOPLE METERS

Lucian Chimene

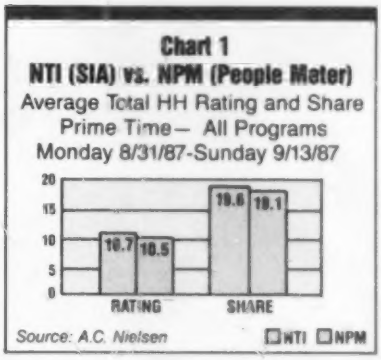
Vice president, director of media information and systems, McCann-Erickson/New York

FLYING PURPLE PEOPLE METERS?

Change upsets many people, and those who fear they might lose out by a change are the first to be upset — whether or not the fear is justifiable. So when the prospect arose of a change as radical as the tv industry's switch to the collective systems known as the people meter, highly colored

commentary was not far behind.

The industry has heard a good deal of impassioned speechmaking pointing out imperfections discerned in the new meters — particularly where their results differ from the old diary-set meter system. Never mind that the old system, something of a horse-and-rabbit stew, was shown by a couple of independent tests to be somewhat less accurate than at least one of the people meters. Critics gave out such quotes as, "For the first time, we don't have the most accurate rating system." Tv columnists picked up these quotes and ran them, along with artwork such as the depiction of a crane swinging three wrecking balls labelled ABC, CBS and NBC at cracking stone letters that spell out "Nielsen."



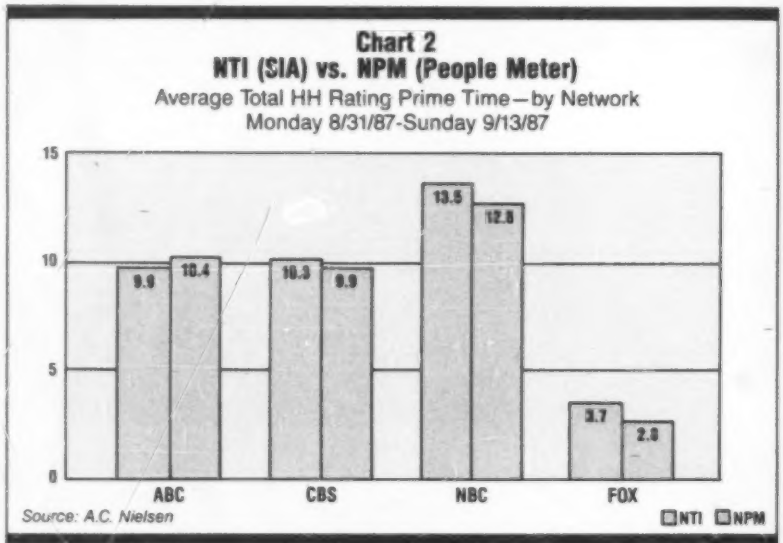
So ordinary folk may be forgiven for entertaining a certain amount of suspicion that the monstrous Flying Purple People Eater from a once-popular song might be loose among us in an only slightly modified version. Will it now gobble up our industry?

Well, the results are starting to trickle in, and McCann has been looking at them carefully. Let's review one of the most interesting segments of the record so far — the two-week period earlier this year when Nielsen officially started their people-meter system (after 20 months of trial runs, evaluation and working the bugs out). What makes it so interesting is that the old-set-meter system was left running during that period in order to close out the broadcast year. So we have a head-to-head comparison of at least the household-measurement portion of both services from August 31 through September 13. Let's take a look at prime time, where the stakes are highest.

Incidentally, it's worth noting that we can't compare measurements of persons during this time, because on the old system it was one of the non-diary-measured periods. There is some irony there: It's one of the benefits of the people meter to provide persons measurement every week. And so the inability to make a comparison is in itself a comparison.

- In the prime hours, the old and the new systems matched quite well, for the most part. Only two-tenths of a rating point and half a share point separated the overall average program ratings (see Chart 1).
- Breaking this down by network, more variation became apparent. Still, the average for each network's programs according to the people meter was within half a rating point of the average according to the old set meter (see Chart 2). ABC gained by half a point on the people meter. CBS was lower by just four tenths of a point, NBC by seven tenths and Fox by nine tenths.
- If there was some "tilt" by network, it didn't seem severe. How about by program? Analysis disclosed that sitcoms, police dramas and dramas in general came out slightly lower on the people meter; on average, no more than eight tenths of a rating point separated the people-meter results from the corresponding set-meter figure. Feature films all came out even, and news and prime sports showed marginally better on the people meter (see Chart 3).

One especially interesting aspect turned up when we divided all prime-time programs into those that were rated in the highest third, the middle third and the lowest third (according to the set meter). There has always been



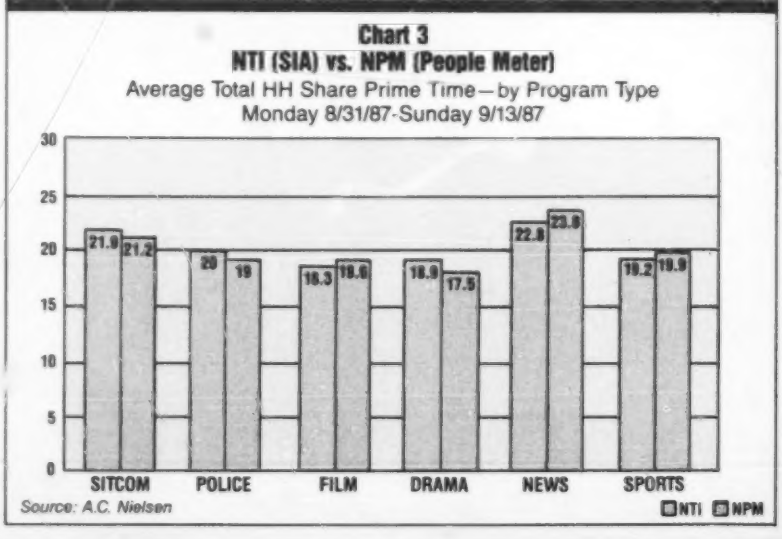
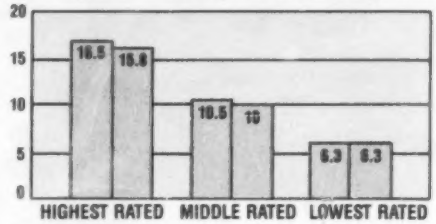


Chart 4
NTI (SIA) vs. NPM (People Meter)
Average HH Rtg. by Rtg. Group Prime Time–
All Programs Monday 8/31/87-Sunday 9/13/87



Source: A.C. Nielsen

some speculation that the more popular programs tend to benefit from a "halo" effect, enhancing their diary standing. Would it make any difference in household ratings between the two systems?

Curiously, it appears that it would. The top-rated third of the programs were rated marginally lower by the people meter, as much as seven tenths of a rating point. In the middle-rated group, the people meter was lower by half a point; among the lowest third, there was no difference (see Chart 4).

So what is the moral to be drawn from the actual figures rather than the fear of them? Primarily that different measuring techniques among a different sample will predictably show some disparity, but well-conducted research will probably show more similarities than dissimilarities. Of course, a great deal remains to be seen. At this writing, we don't yet have the figures that will start to tell us about the programs in the new season — and later, we won't be able to make direct comparisons with diary measurements, since diaries will be no more.

Nevertheless, on the basis of all the published preliminary work and what limited "official" results there have been to date, we are optimistic. We believe we are now looking at a system that will serve the industry demonstrably better. Those people meters may not be purple, but indeed, we believe they will fly. ■

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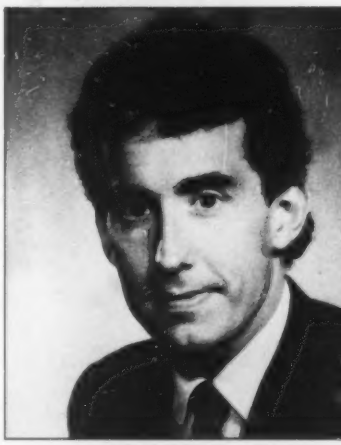
NEWSPAPER

David C. Lehmkuhl
Senior vice president, group media director, N W Ayer/New York



NEW PAPER ROUTES

It would be diffi
to find a medium with which I
more comfortable as a consumer
more uncomfortable as a media pro
sional than newspapers. Each issu
a newspaper is so chock full of in
mation — in-depth reporting, o
ions, what's happening around to
how the Mets are doing and all k
of useful stuff — that it would be
ficult to imagine starting a day wit
one. I am not impressed at all that
of the public reads a newspaper e
day. I wonder about that 40% (and
of college graduates) who *don't* re
paper each day. How do these pe
function?

As a media professional, howe
newspapers continue to disappoint
generally depress me. During a
when all other media types are d
everything seemingly possible to m
themselves more attractive, rele
and salable to advertisers, newspa
adhere doggedly to a *laissez-fa*
business-as-usual approach. W
someone please tell them it's not w
ing? I can't think of a medium n
arduous to use on an advertising sc
ule than newspapers.

Most media people cite high cost
poor positioning opportunities as
reason they don't use newspapers
national advertisers. I don't agre

BRAND REPORT

No. 147: Videocassette Camcorders and Tapes

THE ZOOM BOOM

by Paula Schnorbus

Camcorders, or videocassette camera recorders, are zooming in on baby boomers, particularly those bringing forth babies of their own. Their friends visit at their own risk — these high-tech gadgets have made it possible to have instant home movies, complete with sound, that can last for hours, unlike the kinder old 8mm film cameras that only had three-minute reels. Also unlike the $39.95 camera of yesteryear, camcorders are doing some fast-forward action on boomer billfolds.

These high-status tech toys, which are estimated to rake in between $1.5 billion and $2 billion in retail dollars this year, began focus-

VIDEO CAMCORDERS & TAPES' 1986 MEDIA EXPENDITURES (000)

VIDEO CAMCORDERS	Media Total	Network Television	Spot Television	Cable TV Networks	Network Radio	Spot Radio**	Magazines	News-papers*	Outdoor
Sony	6,800.9	3,628.8	2,546.4	212.4	–	–	328.1	–	85.2
RCA	4,832.6	3,293.3	16.9	188.1	–	–	1,333.7	–	.6
JVC	4,120.1	–	1,465.0	14.3	–	678.6	1,962.2	–	–
Zenith	3,168.9	2,527.3	563.2	78.4	–	–	–	–	–
Panasonic	2,913.2	646.8	1,786.5	–	–	–	479.9	–	–
GE	86.8	83.9	–	2.9	–	–	–	–	–
BLANK VIDEO TAPES									
Maxell	1,835.9	–	285.4	24.3	–	–	1,497.0	29.2	–
TDK	1,549.0	–	5.0	14.1	–	–	1,494.8	35.1	–
Sony	1,340.6	20.2	–	160.4	19.9	–	1,129.2	10.9	–
Scotch	164.9	–	158.3	–	–	–	–	1.9	4.7

*Source: Leading National Advertisers; *Media Records; **Radio Expenditure Reports. No Sunday magazines were reported. Note: LNA reported on all Sony recording tapes, and Media Records combines audio and videocassette ad expenditures for TDK. Figures for Magnavox video cameras and Polaroid videocassettes weren't available.*

ILLUSTRATION BY TERRY ALLEN

ing on the prolific target audience four years ago. As of last August, camcorder sales were up almost 39% compared to a year ago, and the Electronic Industries Association predicts that unit sales will rise 33% to 1.6 million in 1987.

Buying a camcorder is like being a kid in a candy store again but this time one that sells Godivas. There are some 30 brand names of camcorders out there in the market, with countless models and prices that range from the upper hundreds of dollars to close to $2,000 each.

Small wonder that in 1986 Simmons Market Research Bureau Inc. reported owners of camcorders were college graduates — professional/managerial types with fat incomes. They also were 35-to-44 years old with children 2 to 5 years of age in the average household. These people are being badgered by all media types. It isn't possible to turn on a tv show without the possibility of seeing a camcorder commercial, and magazines run the gamut from *Parents* to *Playboy*.

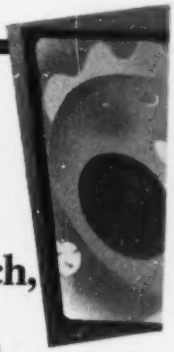
At this stage, the camcorder demographic hasn't changed much. It is still close to being a videophile's toy as it was when Sony introduced its Betamovie camcorder in 1983, the first to incorporate camera and recorder into a single unit. Previously, a video camera was separate from the recorder, which had a strap to carry it like a shoulder bag, seemingly with a flatiron in it. The camera wasn't much lighter. The separate units were also inconvenient and expensive, observes Ira Mayer, executive editor, Video Marketing, a New York-based publishing and market research company.

Sony also made a Betamax videocassette recorder, which lost popularity rapidly after the VHS format, invented by JVC, came out with a VCR that boasted two-hour recording time instead of the Betamax's one hour, adds Mayer, who co-authored *Camcorders and the Video Photography Market*.

Consequently, full-size VHS camcorders are leading the pack with a 59% market share as of 1986. Other formats such as the compact VHS camcorder, or the VHS-C, had a 22% share and 8mm, the size of audio tape, had a 19% share. Beta squeezed in with a less than 1% share, says Mayer.

Buff books say the 8mm format has the best picture.

The market shares are a surprise to camcorder marketers, who thought the more diminutive camcorders would ensnare shutterbugs looking to lug less of a load. But, says David Lachenbruch, editor at *Television Digest*, "Americans, unlike the Japanese who like miniaturization, want more weight for their money." The additional few pounds also make a camcorder easier to handle, says Lancelot Braithwaite, technical editor at *Video* magazine. "Because they are so small, there is a tendency to wave them around," he explains. "If you are taping and turning fast, your audience gets very seasick."



"Americans," says *TV Digest* editor Lachenbruch, "unlike the Japanese who like miniaturization, want more weight for their money."

And let's not forget features. Says Mayer, "The people who are still buying camcorders are the early innovators. They want lots of features," he explains, adding that a consumer will pay the difference to get something with more features than a simple point-and-shoot camera.

The camcorder marketers aren't above pointing and shooting at each other, however. JVC's VHS-C and Sony's 8mm had a battle royal last year, and the compact VHS won after JVC convinced consumers with not-so-subtle commercials directed at Sony that JVC's camcorder was compatible with tabletop VCRs (see March 1987, pg. 99). Braithwaite notes, however, that the compact camcorders do need adaptors to show them on a VHS VCR, so if you want to send a copy of a tape to Mom, she, too, will need an adaptor, costing $40 to $70 extra.

Meanwhile, an 8mm camcorder can be hooked up to a tv, as most of the camcorders can, for viewing. But an 8mm deck is needed for viewing without the camcorder. The 8mm, like the Beta format, also suffers from a lack of backing from other big camcorder marketers who are sticking to the VHS format for camcorders and videocassette recorders. In fact, by 1991, Mayer predicts, compact VHS camcorders should have a 77% market share, followed by full size with 23%, and 8mm should have no market share whatsoever.

Regardless, on and off the record, buff and trade magazines agree that the 8mm has the best picture quality. But with Super VHS on the horizon, observers say the consensus may change. *Television Digest*'s Lachenbruch wonders, though, that if most people won't spring for an antenna for their tv, why will they bother spending large sums for a Super VHS for better picture quality?

All of these camcorder models require blank tape. The big tape marketers — like camcorders, tape marketers are many while manufacturers are few — say they recommend the higher-grade tape for full-size VHS camcorder use, if they aren't already

pitching special camcorder tape. Lachenbruch is one observer who's not impressed. "People don't use them," he says. "It's a gimmick to charge an extra buck for a tape." Still, to make sure the story of higher quality tapes is driven home, some marketers are enclosing coupons in magazines to send away for informational brochures.

The $1 billion industry, however, is in a "shambles," says Jay Rosenfeld, publisher of *Video* magazine. "The price points have eroded to where they aren't making any money," he exclaims, referring to what consumer rebates have done to tape prices.

George Burr, marketing operations manager for 3M's consumer videotape, adds that consumer rebates are costing more to fund. "And all you've done is subsidize the lower price point in the consumer's mind," he says. But that hasn't stopped Scotch from offering rebates as part of its Olympics promotion this year. "The problem is everybody has a rebate," complains Burr. "It's a competitive situation."

Following is a list of camcorders with the leading market shares in 1986, according to *Television Digest*, a weekly industry newsletter. All of the companies' camcorder formats are included. RCA led with an 18% share; Panasonic, 13.7%; Sony 8.4%; JVC and GE, both 7%; and Zenith and Magnavox, both 6%.

Market shares for blank videocassette tapes are based on first quarter 1987 figures, according to *Twice*, a weekly consumer electronics magazine. Each of the major brands is within a hairsbreadth of each other: Polaroid, 12.9% share; Scotch, 11.2%; Sony, 10.7%; Maxell, 10.6% and TDK, 10.4%.

CAMCORDERS

RCA

RCA markets several versions of VHS camcorders, including full-size, compact and Super VHS.

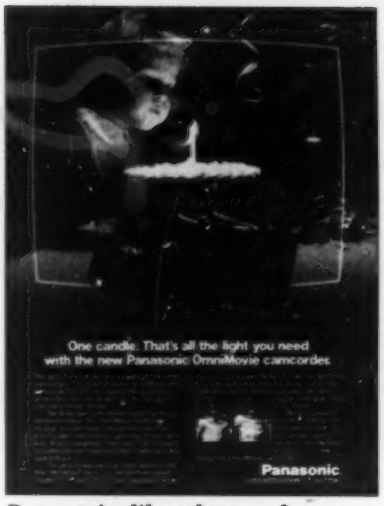
Guy Johnson, manager, VCR camcorder marketing planning, says the full-size camcorders are suitable for vacations or professional videotaping. The compact version is "good for quick-moving situations." The full size has more features, Johnson says, and even though the compact is obviously smaller, little is given up in features. Super VHS is targeted at the affluent buyer or videophile.

Demographically, says Paul Harding, program manager of industry analysis, General Electric Consumer Electronics Business, households with dual incomes and children are the principal buyers of camcorders. He points out that affluent young people in the early era of the VCR had the ability to buy. "These same people who bought expensive VCRs before prices went down are buying camcorders." Grandparents are another key group.

This month, RCA is trying to spur sales of its new compact camcorder for the holiday season. About 60% of camcorder advertising will be in tv, with 30-second spots aired during baseball and football events. Co-op spot tv commercials will be edited for local dealer use. Newspaper ads also are purchased on a co-op basis. About 40% of camcorder ads are placed in magazines such as *Time*, *Parents* and *National Geographic*. Subscriber studies show that both women and men read these magazines. Johnson says the compact camcorder is targeted at women. "A lot more women are making the buying decisions, so we think they'll like the compact," he notes, adding that "smaller has been better in the past."

For the first half of 1987, about $4 million was spent on RCA camcorders, most of which was in network tv and magazines, according to LNA. Leo Burnett handles the advertising.

RCA has the lion's share of the camcorder market.



Panasonic, like other marketers, is dropping prices.

Panasonic

Panasonic makes the full-size VHS and the VHS-C. It also started marketing the Super VHS very recently.

When the company rolled out its camcorders in 1985, says Stan Hametz, vice president/general manager of Panasonic Consumer Video Group, the marketing pitch was to the "high-income videophile." Now the cameras are pitched to more of a cross-section of the population. The Super VHS camcorder will appeal to the "esoteric videophile who really wants high-resolution video." Those cameras will be in the $1,700 to $2,100 range.

Panasonic's first full-size VHS itself started at about $1,500 and has dropped down to $1,100 from $1,200. Most marketers have been dropping camcorder prices little by little. Hametz says the person who buys a full-size is more electronics oriented than the buyer of a compact camcorder, who wants more of an "aim and shoot" camera.

Panasonic targets mostly families with annual household income of more than $40,000 a year, 70% of whom own VCRs. A Panasonic camcorder buyer is 25 to 40 years old, college educated and employed in a professional or technical field.

Some 60% to 70% of Panasonic's camcorder advertising is in 30-second spot tv commercials that appear, for example, on *The Cosby Show* and *60 Minutes* as well as sports programing.

Panasonic also advertises the products in magazines such as *Money, Inc.* and *Time*, and also buff books such as *Video Review* and trade magazines, including *HFD*. "Drive-time" radio is occasionally used, and so is outdoor in heavily trafficked areas in cities such as Los Angeles, New York, Atlanta and Chicago.

Panasonic's ad assignment, which had been at Ted Bates, was under review at press time.

According to LNA, Panasonic spent about $1.4 million in ad expenditures, mostly in spot tv, for the first half of 1987.

Sony

Sony introduced its first 8mm camcorder in 1985 and now boasts seven models in its lineup, plus a Betamovie Pro camcorder, which uses the traditional half-inch tape.

The 8mm camcorders include handycams, the latest of which Sony claims is the "size of a paperback novel." A Handycam Pro model is being introduced this month and is said to be the highest-end camcorder by way of its feature benefits, such as a variable shutter speed recommended for sports analysis. Another Sony Handycam goes to the other end of the spectrum for those who want something like an instamatic camera, says Michael Meltzer, vice president, Sony Consumer Video Products Division. "People who are afraid of high technology would be customers," he explains. "There are a number of women and men who fall into this category."

For the past two autumns, Meltzer says Sony conducted an awareness-building campaign for its camcorders, advertising in all media types. The company also used direct mail to send product stories and opportunities for free carrying cases and tape upon purchase of a camcorder. This fall, the camcorders may be seen only in the buff books, parent magazines, popular science and photography magazines.

This past year, Sony promoted its products through a Video 8 Express Winnebago that roamed from retailer to retailer nationwide. Full-page ads ran in *USA Today* last spring.

Meltzer says that the magazine approach is being used beginning this month for the next four to five months

Camcorders can be sophisticated, with variable shutter speeds and special gadgetry, or they can be simple, like instamatic cameras.

to create a heightened awareness. Sony wants to be visible to a more targeted group of people. The target groups are age 25 to 45 and mostly families with children. Annual household income is more than $35,000 a year. McCann-Erickson is the agency.

Leading National Advertisers says first-half ad expenditures were less than $100,000.

JVC

JVC is the king of the compact VHS unit, boasting four models, including a newly introduced Super VHS-C. This April, JVC is jumping into the popular full-size VHS camcorder market with a unit featuring high-fidelity sound.

Steve Isaacson, general manager of the Consumer Video Division, explains that a compact unit can't hold a hi-fi circuit, because the heavier unit could no longer be called compact. The target will be the "gourmet who wants the best," he adds.

JVC's record-only camcorder of the point-and-shoot ilk is skewed toward women and the more senior markets, because the camera "isn't intimidating," notes Isaacson. The last ad campaign found JVC's camcorders in *New Woman* and parenting magazines.

The current ads are in *Money, U.S. News & World Report, Playboy* and *Golf*. Christmas at JVC will bring a four-color insert showing the full camcorder lineup in newspapers. Some of

There's no business like the mature market business!

25% of our readers own 3 television sets, 38% own a 35mm camera, and 54% own an electric food processor.

50plus

850 THIRD AVE. • NEW YORK, NY 10022 • (212) 715-2781

JVC is king of the compact VHS unit.

the larger retailers will direct mail the piece, says Isaacson. These will start around the middle of this month with the campaign centering around the Super VHS-C camcorder. SSC&B is the agency.

Broadcast ads are out, says Isaacson. "The overall consumer electronics industry profitability, especially this past year, has been difficult for manufacturers and retailers," says Isaacson. He warns, "Quite frankly, everyone is walking around with a knife for prices to cut. The overall quest for profit is so difficult with the dollar versus the yen that everyone is making cuts wherever they can."

Isaacson says LNA's estimate of $1.2 million in JVC camcorder ad expenditures for the first half of this year isn't "too far off."

GE

GE, unlike its relative RCA, markets only a full size, a compact and a record-only camcorder with no playback, something RCA doesn't have. And Super VHS with the GE name isn't even on the horizon for this year.

National advertising is nonexistent for GE camcorders. Brand-name ads are done rather than product-specific ones. Co-op advertising is produced locally for ROP newspaper ads, allowing retailers to tailor to their own needs.

"GE isn't as strong as the RCA brand name," explains Johnson of RCA. "It's sold by a lot of mass merchandisers that do their own advertising."

Zenith, which claims a "lily white image," will only hustle its camcorders in 15-second tv spots.

Jim Bonan, manager, product planning, RCA brand VCR/camcorder, adds that GE and RCA have different customer groups. GE products, he says, are more of a price brand found in stores like K mart. "RCA traditionally is stronger in video outlet stores," he explains. "It's more of a demand brand."

LNA didn't report any ad expenditures for GE camcorders for the first half of 1987. Last year, about $86,800 was spent on tv ads for both the video camera and recorder.

Zenith

Zenith, which markets full-size and compact VHS camcorders, is one of the rare companies that uses tv, and only tv, to pitch its camcorders.

Bruce A. Huber, vice president, marketing, says that Zenith tries to communicate quality in a 15-second tv commercial. He claims that Zenith is the first in the industry to do a campaign of all 15-second commercials, adding, "Zenith has always taken care to maintain a lily-white image in terms of shows during which we represent ourselves." He says that the company's products wouldn't appear during a show that would be R-rated in the theaters.

Oddly enough, in addition to family-oriented situation comedies, the camcorders may be seen during *Late Night with David Letterman*, as well as on *Nightline* and cable networks such as

1.3 MILLION VIRGINIANS NEED FOOD, CLOTHING AND SHELTER.

And they'll spend billions to get it. Last year, in fact, the Hampton Roads market spent 7.6 billion dollars in retail sales.

Not so unexpected when you consider that this is the 28th largest metropolitan area in the country. With the world's biggest naval base, plus Virginia's two most populous cities, Norfolk and Virginia Beach.

Does reaching one of America's most surprising markets mean anything to you and your business? Call Dale Bowen to arrange a brief introductory meeting or a full-blown presentation.

1-800-368-3071

The Virginian-Pilot AND THE LEDGER-STAR

The Smothers Brothers are the spokesmen for Magnavox.

Cable News Network, Entertainment & Sports Programing Network and Financial News Network. Huber says a mainstay has been the sponsorship of the preview show for *Monday Night Football*.

The camcorders also are advertised in buff books. Radio and newspaper ads are done locally by dealers on a co-op basis. Foote, Cone & Belding is the agency.

Huber says Zenith markets its camcorders to everybody but particularly to 25-to-49 year olds with annual income of $30,000 plus, "mainly because we're interested in talking to them in terms of improving our market share."

LNA reports that, for the first six months of 1987, Zenith spent about $686,500 on advertising for its camcorders.

Magnavox

The Smothers Brothers are the spokesmen for the all-television advertising campaign that stresses a Magnavox camcorder is "so simple [to operate], even your brother can use it."

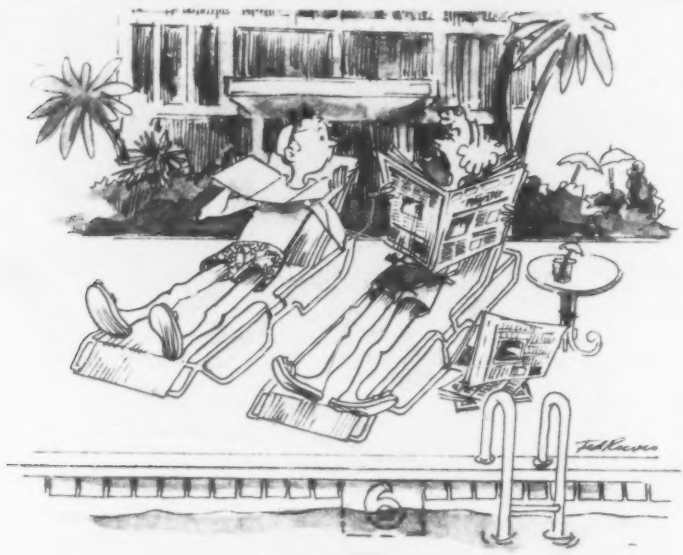
The spots began running September 21 and will go through December 14. They are running during prime-time shows, including *Cagney & Lacey* and *Miami Vice*, professional sports events and morning news shows. Alan J. Stone, vice president, management supervisor at agency Backer & Spielvogel, explains, "Everybody knows what a camcorder is," so the message "can be conveyed quickly on tv." Magazines, radio and billboards are not used.

Mike Leese, national merchandise manager of VCR/camcorder products for N.A.P. Consumer Electronics Co., a unit of North American Philips, says the camcorders made their debut at Magnavox, a division of N.A.P., two years ago. Magnavox will be adding Super VHS to its lineup of full-size and VHS-C camcorders.

He notes that the full-size VHS has appealed to more people than the compact because, for one, it has more of the same features as their table model VHS VCRs, and, because of that, it is more easily demonstrated by salespeople. The C type is used by consumers who are travel oriented or involved in sports training or sports events. He notes that professional golf and tennis instructors use the VHS-C.

The demographic target of Magnavox camcorders, which had a 6% market share in 1986, according to *Television Digest*, is family-oriented consumers age 25 to 45. The second biggest audience is retirees, 50-to-75 year olds, who have grandchildren on their minds.

The national ad budget had centered on color tv products but has shifted to camcorders "because of the wider appeal of the new technology," notes Leese.



"I knew we'd get some color while on vacation in Orange County, but this is more than I expected."

The Orange County Register ranks 4th in the nation in overall color advertising linage, 1st on a daily basis. (Media Records, Jan.-July, 1987)

THE ORANGE COUNTY Register METROGROUP

The leading medium in Southern California's richest market. Represented by CWO&O

Polaroid

Polaroid markets a line of 8mm tapes, compact VHS tapes and high-grade, full-size tapes to the camcorder market and, according to *Twice*, barely led the pack in first quarter 1987 with a 12.9% share.

Don Patrican, national sales and marketing manager for the magnetics division, says Polaroid is launching a trade campaign in *Photography News* and other books for the January consumer electronics show and a consumer promotion next month.

The 8mm and VHS-C blank videocassettes are currently sold in single-tape packages and also will be sold in two-packs next month. A one-dollar rebate for 8mm, VHS-C and high-grade full-size VHS tape will run from February 1 through August 31.

Patrican, who is a proponent of consumer rebates, says the T-120 tape formerly sold for $19.95 in 1979, while today it sells for $3.99. "The industry has been driven on price values to the consumer," he explains. "We have not had a problem with rebates nor have the dealers nor the consumers." He says Polaroid has been using rebates for four years and that the company's magnetic tape business is profitable.

Polaroid also sells multi-packs with three to six tapes, using the graduated rebate philosophy, meaning the bigger the multi-pack, the greater the rebate.

Polaroid's tapes are advertised on a co-op basis with dealers who run ROP ads in newspapers. Patrican says a direct marketing approach is being tested. Polaroid also is looking at designing camcorder lifestyle slicks for dealer use.

Polaroid is a big believer in consumer rebates for tapes.

Scotch

Following the leader Polaroid, the remaining four brands profiled in this report are separated by one-half share point or less, and each has a share above 10% for first quarter 1987, according to *Twice*.

Scotch (11.2%, first quarter 1987, *Twice*) makes a full-size videotape strictly for camcorder use. The tape's encasements are somewhat like the containers used by videotape rental stores, but Scotch camcorder tapes are in "lockable" cases, says George Burr, marketing operations manager for 3M's Consumer Videotape. Scotch, which also makes VHS-C and 8mm tape, is the official sponsor of the Olympics this year, so the logo appears on all packaging. Rebates and sweepstakes have been offered as part of the Olympics promotion.

Scotch's camcorder tapes are sold as singles or in twin packs. Burr also believes that camcorder owners use less tape during the year. For example, he says, a user may tape one event and then tape over it after placing it on a master tape of memories.

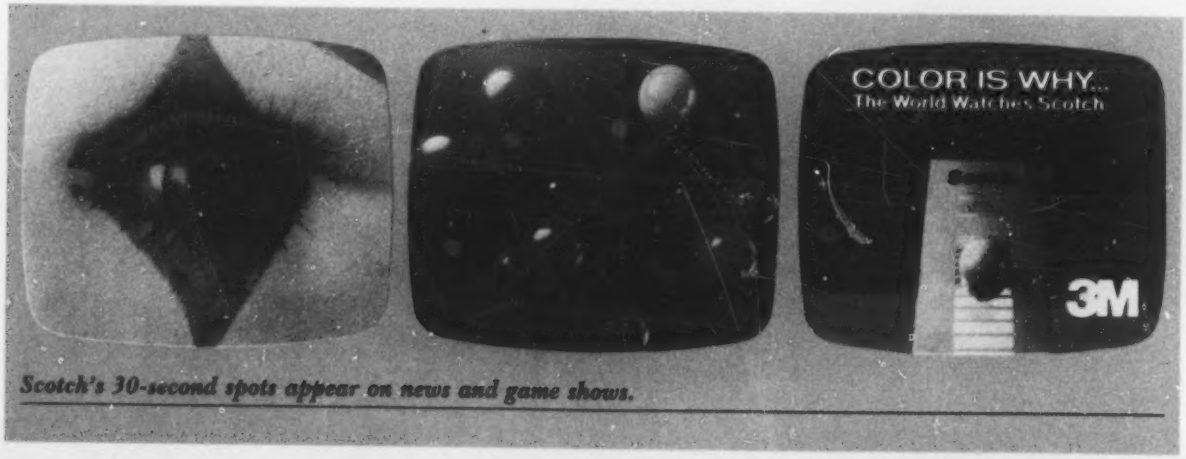
Advertising is really done on a full-product basis rather than spotlighting camcorder products. Super VHS tape will probably be the leading edge format for advertising. Burr notes that Scotch is investigating specialized consumer offers for camcorder tapes. Debut may be at the January Consumer Electronics Show.

For all of its blank videocassettes, Scotch will customize 30-second tv spots, 60-second radio commercials and ROP ads in newspapers for dealers on a co-op basis. *USA Today* and *TV Guide* as well as *Video Review* and *Video* magazines have been used. Advertising dollars are estimated in the hundreds of thousands for camcorder tapes. Mars Advertising in Southfield, Mich., is the agency.

Sony

Sony makes full-size VHS in addition to full-size Betamovie and 8mm tape, and is planning to bring out a camcorder tape, says John Hollands, president of the Sony Magnetic Products Co.

For the Christmas season, a free-tape giveaway started last month that "I'm terribly unhappy with," complains Hollands, "but without it you are at a serious competitive disadvantage." Rebates, he adds are a "tremendous



Scotch's 30-second spots appear on news and game shows.

Sony "is terribly unhappy" with its tape giveaway.

detriment to the marketplace. You can't afford it." But, he says, if a retailer learns you don't have one, they don't want you. This is changing, however, with K mart refusing rebates next year and other retailers thinking of joining the boycott. Sony's rebate has been for consumers to buy five tapes and get one free. Last month it dropped to buying four to get one free.

Sony's tape ads have run strictly in print in books such as *Videography*. A direct-mail effort in conjunction with American Express involves brochures about 8mm camera, optional equipment and tape enclosed in bill statements. Tape is either merchandised or given away free. There was a mailing last month and another is scheduled for next month.

Hollands says there will be specific camcorder tape advertising scheduled for spring. McCann-Erickson is the agency.

Maxell

Maxell, which markets all formats of videotapes for camcorder use, is a big proponent of educating the public about tape grades. The company even pitches a videotape handbook that discusses everything from recording tips to applications of different tapes.

The book has been available by sending in coupons from magazines. Blank-tape ads have been in buff books, *Time*, *People* and *Cosmopolitan*. Tv hasn't been used recently because of the expense. Some outdoor ads featuring both audio and video are displayed in New York's Times Square. Scali, McCabe, Sloves is the agency.

Maxell likes to teach about tape grades.

Mike Golacinski, vice president of sales and marketing, says in-store point-of-purchase, such as videotape selector cards at retailers, show different tape applications.

A Christmas promotion will be free audio tape given away with the purchase of a three-pack of videotape. Maxell also is offering a three-pack that holds two standard videotapes and a higher grade for no extra cost.

Ian Irving, national sales manager of the battery division, says a camcorder starter kit that debuted in June for Sony camcorder products has been so successful that other starter kits will be offered in all camcorder formats. The kits contain a spare battery, an accessory carry bag and an instructional handbook on the camcorder.

Irving notes that camcorder marketers have trouble selling accessories, so Maxell's kits are placed beside the cameras or in an accessory display. "There tends to be a fairly high incentive for salespeople to sell [a kit] along with the camcorder," says Irving, who says the acceptance level has been so high it hasn't been necessary to advertise.

LNA says for the first half of 1987,

SEND YOUR TEE TO CHINA.

Exporting industrial tees and other equipment to China means business. Increased sales for your special tees, joints, brackets, fittings, and more, all over the world. Call U.S. and Foreign Commercial Service now. 1-800-343-4300* Operator 199.
*In Alaska call 1-800-331-1000

USA

Ad Council

A Public Service of the Ad Council, the U.S.D.A. Forest Service and your State Forester
MOKE
Only you can prevent forest fires.

Maxell's ad expenditures were $489,400 for blank videotapes.

TDK

TDK, with a 10.4% share for first-quarter 1987, according to *Twice*, recommends its extra high-grade, full-size VHS tape for camcorder use, and it also makes VHS-C and 8mm tape. When Super VHS hits the market heavily, they'll make that too, says Louis Abramowitz, national advertising manager.

Ads instruct camcorder users to "have brighter, sharper kids" by using the highest grades of TDK videocassettes. High-grade tapes account for 15% to 20% of the videotape business, says Abramowitz.

TDK recently stopped rebates and currently is doing a travel cash promo that offers a $50 coupon toward consumers' vacation plans. That promotion started September 1. "We find through demographics of videocassette users that they are prime travel people," notes Abramowitz. TDK also will gift wrap multi-packs for Christmas.

Marketing is difficult, observes Abramowitz, because competition is "extremely tough," the price wars mask any such efforts and there isn't any brand loyalty. TDK feels it is the company's responsibility to educate consumers and provides explanatory pamphlets because of the confusion that may result when trying to select tape grades and brands.

Tv isn't used for advertising because of the expense, says Abramowitz. Magazines such as *Popular Photography* or video-buff books are used. "Bingo" cards may be enclosed to send away for further information on tapes. TDK also advertises in *TV Guide* and cable guides. Radio spots are purchased through co-op advertising with retailers.

A few billboards feature TDK tapes in locations outside of Los Angeles International Airport, Georgia and the New York metropolitan airports. Billboards are in Georgia because of the TDK production plant housed there. Stogel Companies is the agency.

LNA's estimate of $1.5 million in ad expenditures for all TDK videocassette tapes in 1986 is a low estimate, says Abramowitz. ■

PULL OUT

SALES PROMOTION

by Russ Bowman

1988: A PROMOTION SHOPPER'S SPREE

There are two ways of looking at the current state of promotional media and the trends in the business: There is the supplier view and the marketer's perception. In the long run, the more these two sides understand each other's goals and profit criteria, the better the business will be for *both*. In the short run, greed and a lack of understanding by self-serving suppliers could lead to disaster.

The big news this year is that page rates for FSIs are once again coming down (especially national runs), and the two leading FSIs are offering virtually a weekly schedule. Additionally, there are more direct-mail options than there were even three years ago.

Last year, we published our second annual promotional media calendar in the December issue. It is not only being repeated, it is being moved up one month by popular demand. The 1988 calendar lists 269 dates, compared to 236 in 1987. A 14% increase in available dates doesn't seem too excessive on the surface, but the key factor is how to look at 124 scheduled FSI issues compared to 104 in 1987. "That's a 20% increase," according to Paul Moschetti, president of Quad Marketing, "which gives all of us in this business good cause for concern, considering we are currently showing the business up by only 14% year to date vs. last year." Nevertheless FSIs still dominate the world of couponing, with 68% of coupons distributed in 1986 compared to 51% only two years earlier in 1984. (See chart, next pg.).

After the FSI field dropped from four to three players in late 1986, Valassis became the undisputed king of the couponers. At that point Valassis had approximately 60% of the FSI business. Then the Valassis company was purchased by Australian Kerry Packer, providing even greater financial

1988 PROMOTIONAL MEDIA CALENDAR

	FSIs			IN STORE	ROP			DIRECT MAIL*			
	Quad	Valassis	Prod Mov.	Act Now	Val	Sun	SPD	CW	MBV	LT	METM
	X	X	X		X	X		X			
	X	X	X		X	X			X		
	X	X	X		X	X				X	
	X	X		X	X	X			X		
	X	X	X		X	X		X			
	X	X	X		X	X			X		
	X	X		X	X	X		X			
	X	X	X		X	X			X		X
	X	X	X		X	X			X		
	X	X			X	X		X			
	X	X	X		X	X			X		
	X	X	X		X	X			X		
	X	X		X	X	X			X	X	
	X	X	X		X	X		X			
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	X	X	X		X	X			X		
	X	X	X	X	X	X			X		
	X	X	X		X	X			X		
	X	X	X		X	X			X		
	X	X	X		X	X			X		
	X	X	X	X	X	X			X		
	X	X	X		X	X		X

strength. Meanwhile Blair Marketing, suffering from the financial losses of a less-than-successful venture into the direct-mail business, sold the insert business to Quad Graphics, a well-established printer in Pewaukee, Wisc., and in a relatively short period of time took a company which had been in last place to a solid second position behind Valassis. In third place, but gaining steadily, is Product Movers, which has been increasing its insert schedule and average size of issue.

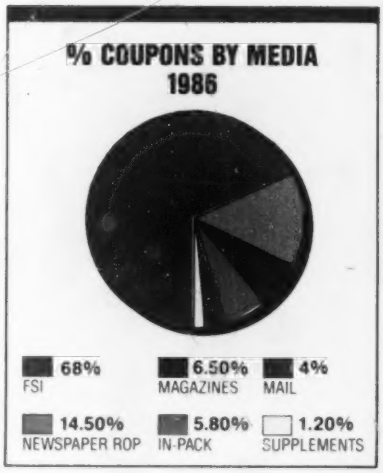
The FSI companies do see the need to continue searching for ways to improve the state of the art. Ken Bortner, president of Product Movers, says, "We are trying to sell 'value added' as opposed to 'price cutting.' " Product Movers now offers both gatefold positions ("The Power Page") and card-stock tip-on coupons, both of which, although they carry a rate premium, deliver considerably increased coupon-redemption rates. In the case of their Power Page, Bortner says results to date have shown 25-50% incremental redemptions.

General Foods (Maxwell House) tested the tip-on cards earlier this year and as a result has gone national with four coupons on one card. Product Movers also offers a spot-tv option that runs in 22 markets for prices starting at $19,000 *including* tv-production costs. Bortner says his clients have experienced a 10-15% increase in redemptions with the tv "hype."

Competition has come to the direct-mail area as well, especially in 1987, which seems to have set the pace for '88. The return of Metromail's "Red Letter Day" co-op hit the mail boxes twice in 1987 and is scheduled for two more dates in '88, with slightly increased circulation (31.2 million). They also found a new parent company with some deep pockets, R.R. Donnelley, an old, established printer in Chicago. Advo's renamed national mailing, "Mailbox Values," has increased its schedule to 18 dates in 1988, and Donnelley will again run 10 co-op mailings — with four at circulations that compete with the FSIs (45 million).

Larry Tucker's organization started out 1987 with only two planned mailings but doubled its effort and produced four. Four co-op mailings for all of their demographic segments are scheduled again in '88, and their "American Family Group" co-op to 20 million families will support a newly formed anti-drug effort headed by Bob Hope called "Hope for a Drug-Free America."

The one common denominator among most of the promotional media is a continued effort to gain a closer relationship with retailers. Advo's "Mailbox Values" has the opportunity to carry retailers' circulars with the same mailed package as the brand name coupons, which in several markets has been a decided plus. Donnelley and Larry Tucker continue advance mailings to supermarket buyers and merchandisers and regularly run advanced advertising with the names of participating brands in *Supermarket News* and *Progressive Grocer*.



Two relatively new promotional media that appear on the calendar for the first time this year, Act Now (coupon booklets hand-distributed in-store) and Shopper's Pay Day, a co-op refund program that distributes copies of their ROP newspaper ads in supermarkets, have a direct retailer involvement.

For the FSIs, however, retail tie-ins are a somewhat two-sided picture. The local newspapers obviously want control of retail advertising in their market, but there are indications that the picture is changing. Product Movers has set up a plan they call "Trade Power" that enables a retailer to use co-op allowances to run tie-in features in Product Movers' FSIs adjacent to the manufacturer's ad/coupon. One of the first to try this idea was Acme in the Philadelphia market, with price features on P&G's Cascade and Joy dishwashing brands. Quad Marketing has taken a different approach by allowing the local newspaper retail sales staff to sell four-color retail advertising in Quad Inserts (providing of course their ad doesn't feature competitive packaged-goods products.)

It looks like an exciting year for advertisers and a competitive challenge for the suppliers in 1988. The price war hopefully will level off, keeping most of the promotional media's books in the black — if not, you may just see a slightly smaller list next year.

PERCENT INCREASE AUGUST YEAR-TO-DATE VS. 1986	
FSI Industry	+14%
Quad Inserts	+100%
Product Movers	+22%
Valassis (NCC)	−10%

Quad president Paul Moschetti's analysis of cumulative volume of insert pages shows Quad making big gains through August 1987.

MINING FOR NEW PRODUCTS

CREATE, DON'T NEGATE

The essence of line extension is greed.

Marketing executives just can't seem to say no to the proposition that we can "extend the franchise of our well-known brand name."

It is a compelling argument as visions of new business dance in management's head — and for less money than complete new products as they take a "free ride" on the well-known name.

Unfortunately, there is no free ride and, in time, the fare has to be paid. Cases in point:

1. Scott Paper hung the "Scott" name on so many products (Scott Tissue, Scottkins, Scotties, Scott Towels) that the word "Scott" had no meaning on a shopping list. Along came Mr. Whipple, and those tissue squeezers from Charmin took away the business.

2. Xerox lost hundreds of millions trying to sell Xerox machines that couldn't make copies — computers.

3. Miller has tried to push both High Life and Lite at the same time. The stronger Lite became in the consumer's mind, the weaker High Life became. Today, Lite is far bigger than High Life, whose sales continue downward.

4. The five major cigarette brands of my youth have expanded to 269 brands today. Many of them are line extensions. The results: more expense and less business for each player. To add insult to injury, the product proliferation has led to "slotting fees" for the retailer whose shelf space is a shrinking commodity.

Successful positioning is the opposite of line extension.

The full line is a luxury for the leader to explore. If you want to compete against the leader, you have to reduce your product line, not expand it. History has repeatedly demonstrated this principle.

One example is hand lotion. A time, Jergens was the numbe brand with the dominant share o ket. The company then line-ex with Jergens for Men, which w lowed by Jergens Extra D cream-like product in an era quid-like lotions.

Chesebrough-Pon tacked on a narrow with Intensive Car new cream-like loti a name which pos the product clearly consumer's mind. A product took off.

When Jergens r what was happenin counter-attacked with a brand Direct Aid. But it was the old s too little too late — the marketi tory went to Intensive Care. T outsells Jergens, Jergens for Me gens Extra Dry *and* Direc combined.

Jack Trout is president of Tr Reiss, a marketing-strategy firm

OUR READERS TELL US . . .

Research USA, Chicago, recently conducted a poll asking readers to give their opinions on new products and brand equity. They found that the success of a new product depends largely on a combination of consumer acceptance, existing brand names, the cost of launching the product and the availability of shelf space. (Base = 128, unless otherwise specified.)

1. Have you increased or decreased your new product-development spending for next year?

Increased	69.5%
Decreased	13.3%
No change	17.2%
If increased, by how much?	
5% or less	2.2%
6% - 10%	23.6%
11% - 15%	15.7%
16% - 20%	16.9%
Over 20%	37.1%
No answer	4.5%
(Base = 89)	
If decreased, by how much?	
5% or less	11.8%
6% - 10%	11.8%
11% - 15%	11.8%
16% - 20%	5.9%
Over 20%	58.7%
(Base = 17)	

2. What percentage of this activity is for development of new products, and what percentage is for creation of brand extensions?

Develop new products	
Create brand extensions	

3. Considering the failure rat new products, do you see ne development becoming:

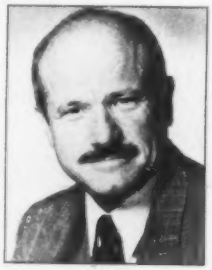
More competitive	
Less competitive	
Staying the same	
No answer	

4. How important are each lowing when developing n ucts?

Cost:	
Very important	
Somewhat important	
Not very important	

BUILDING FROM STRENGTH

Let us first agree on the exception to the rule — if you have a giant breakthrough in technology, it does not make sense in most cases to launch the resulting product under an established brand. One should seek a new brand name, because there is a real possibility of a larger franchise and the establishment of a whole new entity for your company.



In many other cases, there is a very good chance that launching a new product under an established brand name is the correct approach. To develop this thesis, let us approach it two ways: Will it help, or will it hurt?

How it helps: Even those marketers who have very high-scoring concepts have difficulty these days breaking through the media clutter because of the cost. An established brand name will enable one to get awareness for a new product with fewer media dollars.

The consumer, being inundated with new entries, has become increasingly skeptical about trying new products. However, under an established brand name such as Aunt Jemima, Ivory, Hershey, Coca-Cola or Woolite, etc., trust is already established and trial rates can go up significantly.

The trade, increasingly playing a major role in new product launches, is much more positively disposed toward an entry with a brand name known to them and the consumer.

Does it hurt? Most of the opponents of brand-name equity leveraging maintain that it can *a)* hurt the parent brand and *b)* potentially limit the success of the new product, with primary arguments placed upon hurting the parent.

We challenge you to come up with a good example of a successful new product launched under an established trademark that has hurt the parent.

Miller Lite is frequently given as an example of a brand that has hurt the parent. But if you look at the barrelage and share figures in the beer industry, what you quickly discover is that all of the premium brands — Stroh's, Heileman's, Coors, as well as Pabst — have declined precipitously in the last ten years, and of course, Schlitz is out of business. Miller, on the other hand, has maintained its share of business with the combined barrelage of Miller High Life and Miller Lite. We agree that Miller High Life has declined markedly, but with Budweiser spending an incredible amount of money, it is our contention, backed up by the decline of other major premium beers, that Miller High Life probably would have declined anyway.

Miller Lite, at this point, is the major entry in the light-beer segment, which is the growing segment of the beer market and one that Budweiser, with its Bud Light and gigantic expenditures, is having trouble conquering. Furthermore, Miller has been able to keep its name very strong through Lite and has recently launched another product (Genuine Draft) that is proving to be a success. Therefore, we contend that in this case, the leveraging of the equity in the Miller brand name has actually saved the franchise.

One of the issues that apparently is lost on the opponents of equity leveraging is that many brands are not going to be around forever. In today's world of faster product life cycles, trademark erosion is going to be even more of a factor.

In sum, unless you have a very strong product entry, you should consider introducing your new products under existing trademarks.

Chester Kane is president of Kane, Bortree & Associates, Inc., a new-product development and positioning firm.

Not at all important	—
No answer	—
Availability of shelf space:	
Very important	32.8%
Somewhat important	26.6%
Not very important	16.4%
Not at all important	13.3%
No answer	10.9%
Consumer acceptance:	
Very important	95.3%
Somewhat important	4.7%
Not very important	—
Not at all important	—
No answer	—
Saturated markets:	
Very important	32.0%
Somewhat important	44.6%
Not very important	13.3%
Not at all important	3.1%
No answer	7.0%
Other:	Insufficient response

5. Do you feel it is easier to get consumers to try new products today as compared to five years ago?

Yes	44.5%
No	52.4%
No answer	3.1%

6. Do you think a line extension has any advantage over a new product?

Yes	78.1%
No	15.6%
No answer	6.3%

7. Would you take ad dollars from some of your other product lines for introduction of a new product?

Yes	85.2%
No	14.8%

ECONOMIC EYE

TOBACCO SMOLDERS

A Kidder, Peabody report shows tobacco ad activity continues to fall. Philip Morris' tobacco spending in 1987's second quarter was flat compared to 1986; RJR's tobacco ad dollars were −21%; Brown and Williamson's, −46%; American Brands', −13%; and UST's, −16%.

MAGAZINE AD SCORECARD

	Ad Pages Sept. 1987	% change from Sept. 1986	Dollars spent (000)	% change from Sept. 1986
1. Skin Care, Creams, Lotions and Oils	184.78	+20.5%	$ 5,480.7	+36.9%
2. Lip and Eye Beauty Products	92.26	− 5.0	3,297.8	+ 6.7
3. Scents and Fragrances	204.61	+15.6	5,378.7	+16.6
4. Facial Makeup Products	111.29	+9.9	4,573.6	+16.8
5. Prepared Dinners and Entrees (Including Pizza)	29.89	+5.2	2,045.4	+33.1
6. Liquor	354.80	+15.7	15,404.3	+15.9
7. Cigarettes	551.96	−1.8	28,750.0	−7.5
8. Soaps and Detergents	54.79	+30.6	3,328.3	+14.9
9. Passenger Cars, Domestic	167.35	−21.2	10,558.5	−23.0
10. Passenger Cars, Imported	307.50	+82.9	13,565.1	+58.4

Source: Publishers Information Bureau as prepared by Leading National Advertisers

MEDIA COST INDEX

1985 = 100 → 1986 ← → 1987 ←

	Dec.	% change	Jan.	% change	Feb.	% change	Mar.	% change	Apr.	% change	May	% change	June	% change	July	% change
Network TV																
Daytime	85	−15	92		86		88		92		92		95		98	
Nighttime	109	+9	106		105		112		99		110		112*		109	
Spot TV																
Prime time	116	+16	129		133		131		–		–		–		–	
Daytime	105	+5	130		108		108				–		–		–	
Network radio	101	+1	139		130		126		116		116		114		102	
Spot radio		→	←		101		—		←		98		—	→	–	
Consumer magazines	107	+7	109		109		110		109		109		109		109	
Natl. Sunday mags	94	−6	103		103		103		103		103		103		103	
Business publications	107	+7	111		111		111		111		111		111		111	
Newspapers	109	+9	116		116		116		116		116		116		115	
Outdoor	106	+6	111		111		111		114		114		114		114	

Notes: Percentage shown is relative change from the same month/period the year before.
1985 = 100

Sources:
Nighttime Network TV—Cost per average 30-second spot, 7:30-11 p.m. Monday-Saturday and 7-11 p.m. Sunday from Broadcast Advertisers Reports' (BAR) Network TV Service.
Daytime Network TV—Cost per average 30-second spot, 10 a.m.-4:30 p.m. Monday-Friday from BAR's Network TV Service.
Network Radio—Cost per average 30-second radio announcement from BAR's Network Radio Service.
Consumer Magazines estimate based on reported SRDS cost of a page, four-color in 40 national consumer magazines, as reported by Magazine Publishers Assn.
National Sunday Mags estimate based on published (rate cards) costs of a page, four-color in the national entries.
Daily Newspapers estimate based on Newspaper Advertising Bureau report of SRDS costs per column inch of a sample of 784 newspapers weighted to represent the universe.
Outdoor Posters based on estimate prepared by Institute of Outdoor Advertising.
Spot Radio index represents cost of a 60-second spot in the top 100 markets from data supplied to Radio Expenditure Reports by major radio representatives.
Business Publications estimate based on reported SRDS cost of a page, four-color in 46 publications representing 42 business and professional classifications.